

THE OLD SOCIETY OF PAINTERS IN WATER COLOURS.

This collection, consisting chiefly of landscapes, is, on the whole, most unexceptionable: The artists in general have evidently struggled hard to surpass their competitors of "The New Society."

The lion is certainly Cattermole's "Benvenuto Cellini defending the Castle of St. Angelo," (300). For breadth, animation, and effect, this picture has hardly been surpassed in water-colour drawing. The figure of Benvenuto is extremely fine, well drawn, and magnificently coloured in the miniature style of scene painting; belonging only to this artist. Some plate on the left is very effectively painted. "The Visit to the Monastery" (330) by the same, is an exterior rying in beauty and excellence with No. 300.

"Instruction" (142), by J. W. Wright. A fine subject well treated. The two children are very beautiful, and the drapery broad and well cast; but the distance does not sufficiently retreat.

The next picture to it, by Copley Fielding, "View of Lancaster from the Coast," is a lovely drawing, remarkably sunny and rich in colour. "Dansenen on the Lahn, Morning" (75), by T. M. Richardson, jun., is a most beautiful picture, equal to Fielding. Other landscapes by this artist are remarkably fine and well studied.

"The Holy Well" (40), by Alfred Fripp; a clever and bold attempt, with much of the character and treatment of the same subject by Topham. The head of the girl to the left, and indeed the whole figure, is very nice, but the other girl with upraised face, although full of expression, strikes us as being deficient in drawing. His "Irish Mendicants" (152), displays mind and considerable feeling, more particularly in the old man, the hands of which are well drawn; the children are not so good. This artist's colour is prejudicial to his pictures by the strong predominance of cold, slaty greys.

"Romish Devotion" (10), by W. Hunt, is a most beautiful work; expressive pathos and unaffected simplicity are the leading excellencies of this perfect production; it is certainly Mr. Hunt's *chef d'œuvre*.

26. "Berne, Switzerland, Morning as it sometimes awakes among the Alps," by J. D. Harding. A fine landscape, broad and effective; the sky somewhat exaggerated.

"Café de la Place, Rouen" (30), by S. Prout. An elaborate and well-arranged drawing.

"A Cloudy Day" (112), by D. Cox, is a bold, fine sketch. Total disregard for any thing like prettiness and adherence to truth and nature are the strong characteristics of this artist. The same may be said of the "Corn Field" of Paul De Wint (221).

Frederick Taylor's "Counting the Game Bag," is a beautiful sketch, the effect of which, produced by a few vigorous touches, is wonderful. "The Interior of a Cow-house" (18), "Ploughboy and Cart-horses" (23), and the "Gipsy Girl" (268), are three other excellent specimens of his happy and bold style.

57. "The Coast of Antrim," H. Gastineau. A bold attempt full of beauty, but wants depth and decision in parts.

"Scene in the South Downs" (92), by Copley Fielding, affords an excellent example of the clever management of mist rolling between the distant mountains.

Harding's "Beilstein on the Moselle" is a beautifully subdued bit of warm colour. 13. "Eagle's Nest, Glengariff." A clever landscape, the mountains in the distance well managed.

"View from Bolton Abbey" (188), by George Fripp, a masterly piece of colour and effect, but the golden warmth of the sun is deteriorated by the excessive coldness of the greens.

51. "A Cast-away," by Oakley, is clever, but rather forced and theatrical. 139. "A Gleaner," by the same, is much better, and is doubtless his best picture.

47. "Oratory, Naworth," by S. Rayner, is an exceedingly bold and clever drawing, very much in the style of Cattermole, shewing great power of execution. 91. "Lanercost Priory" is rather heavy, but very powerful.

C. Bentley has distinguished himself in (95) "An Indianman lying-to," "Wreck on the Rocks of Elizabeth Castle, Jersey" (46),

"Ballyshannon, Donegal" (117), and many other capital landscapes and marine pieces.

85. "House of the Francis Bateliers, and Church of St. Nicholas on the Canal of Ghent," W. Callow, is a capital picture, the best of this artist's many good works.

108. "Sunset, an effect from Nature," by F. O. Finch, is a very clever work in his style.

119. "Sir Roger de Coverley with the Gipsies," by George Harrison. A fine, rich landscape, the avenue of trees most effectively painted. 129. "Deserted," by the same, a good idea well treated.

178. "The Weary Travellers," by J. M. Wright. Clever, but monotonous and flat in colour.

206. By J. Stephanoff, is "an amalgamation of Museum Studies," and a most elaborate piece of work it is. Nos. 202 and 204, by the same, are very indifferent pictures.

210. "Hollyhocks," by V. Bartholomew. Nature itself, or rather a reflection in the looking-glass. 222. "Fruit," by the same, is perfect.

217. "Second Cabinet of Isabella d'Este," Lake Price. A most elaborate and beautiful drawing.

Another fine architectural drawing is (232) "Dumbarton Castle, on the Clyde," by S. Prout.

252. "Room in Gyle-house, Kenilworth," by Joseph Nash, is one of his best.

The fruit pieces and flowers by Hunt are delicious; and two little pictures, 234, "Writing," and 266, "A Paper Lantern," are full of his usual natural truth, humour, and originality.

293. "Ill Omens," by Wright, is an exquisite morsel, though the flesh is rather too pink. "Love and Hope" is another beautiful bit in his peculiar style.

Mackenzie, the two Evans, Turner, Scott, Palmer, Morison, and Gleanie have some excellent productions.

There are a few pictures that deserve censure, but we do not desire to find fault; we leave off while we can without offending.

MUSEUM OF ARCHITECTURE AND THE DECORATIVE ARTS.

SIR,—I am very glad to see that you have urged the importance of a Museum of Architecture. The want of such an institution is much more felt by the artisan than by the architect's clerk; the latter has generally the opportunity of referring to his principal's library and collection of casts, whilst the former has seldom any thing else to refer to than the small collection of engravings, &c., which his slender means may enable him to gather together; and even these he is seldom able to classify, and is left entirely to his own judgment to select the good from the bad. The museum spoken of in your journal would be exceedingly useful and a very great boon, as far as it goes, to all engaged in architecture and decorative art, but would be still more so if it comprised specimens (either originals or casts) of the different styles of ornaments used for decorative furniture—such as the different periods of the French, the Italian, Renaissance, &c., and classified as proposed for the architectural antiquities. Such a collection and classification would be of immense service to the decorative workman; he would then have an opportunity of correcting his taste and judgment, and of executing his work in perfect keeping with the style required. I speak feelingly upon this subject, as I have long felt the want of such a collection; for although from practice I may have a tolerable idea of the different styles, still, from the want of correct data, one cannot always be certain of the detail. A knowledge of the varieties cannot be correctly obtained from books; indeed there is but one that I am aware of, that makes any attempt to define the styles (Page's "Acanthus") some of the examples in which are rather wide of the mark.

I trust you will not allow the subject to drop, and that through your influence a petition to Parliament for the promotion of this object may be drawn up.—I am, Sir, &c.

April 23rd, 1845.

J. B.

ROYAL COMMISSION OF FINE ARTS.—A notice has been issued by command of the commissioners to the effect, that works of art intended for exhibition are to be sent to Westminster Hall on or before Saturday the 7th of June.

LIST OF NEW PATENTS RELATING TO ARCHITECTURE, ENGINEERING, &c., GRANTED FOR ENGLAND.

Furnished by Mr. A. Prince, of the Office for Patents of Inventions, Lincoln's Inn Fields.

[SIX MONTHS FOR ENROLLMENT.]

William Henry Fox Talbot, Laycock Abbey, Wilts, for improvements in obtaining motive power, and in the application of motive power to railways. March 3.

Alexander Gordon, Westminster, for an improvement or improvements in producing motive power, by the action or agency of heat, and in the application of that power to purposes of locomotion or navigation. March 3.

Robert Frederick Browne, Knightbridge, for certain improvements in the construction of chairs and couches. March 8.

George Selby, Birmingham, for certain improvements in the manufacture of pipes or tubes of that class or kind which are formed by welding skeels of wrought iron. March 8.

John Blyth and Alfred Blyth, of Saint Ann's, Middlesex, engineers and carpenters, and George Parker Hubbuck, of Ponder's-end, Middlesex, engineer, for certain improvements in steam-engines, steam-boilers, and machinery for propelling vessels, which improvements in steam-engines and steam-boilers are for the most part applicable to the purposes of steam navigation, but are also applicable to other purposes for which steam-engines or steam-boilers are or may be used. March 13.

Thomas Dunn, of Manchester, engineer, for certain improvements in, or applicable to, turn tables, to be used on or in connection with railways. March 13.

John Ainslie, Redhenge, near Dalkeith, North Britain, farmer, for a certain improvement or certain improvements in the apparatus and arrangements for the manufacture of tiles and similar articles from clay, or other plastic matter. March 13.

Price Buckley Williams, of Lledrodig, North Wales, gentleman, for certain improvements in the manufacture of artificial stone. March 17.

John Cleveland Palmer, of East Hadham, Middlesex, U.S., gentleman, for certain machinery to be used in manufacturing certain kinds of tools for boring wood or various other substances. March 17.

Augustus Coffyn, of Paris, gentleman, for improvements in pumps. March 17.

Henry Samuel Rayner, of Alfreton, Derbyshire, gentleman, for certain improved means of preventing accidents to carriages on railways and common roads. March 18.

Richard Weller, of Capel, near Dorking, brick and tile manufacturer, for improvements in the manufacture of drain and other tiles and pipes. March 27.

Joseph Conrad Marie Baron de Liebhafner, of Paris, in the kingdom of France, for improvements in blasting rocks, and other mineral substances for mining and other purposes, and in apparatus to be used in such works. March 27.

BATHS AND WASHING-HOUSES FOR THE POOR.

—The committee have nearly concluded the purchase of a site for the first model establishment on the north side of Whitechapel, between the new street and Aldgate church. A working model of the selected design has been prepared and will be shortly submitted to the subscribers. It is said, that arrangements will be made to enable the very poor who cannot afford any payment to wash gratuitously during the summer. We learn from the newspapers, that an experiment has been made at the Eastern Asylum for the Houseless Poor which has satisfactorily proved that the very lowest of the poor will gladly avail themselves of facilities for personal cleanliness. On the evening of March 29, the apparatus, consisting of a boiler and tanks, with two hot baths (convertible into vapour baths), six wash tubs, and a drying closet, through which a draught of hot air is driven with great velocity, was first used. At first there was some reluctance on the part of the inmates to use the baths; but as soon as they had felt the refreshment of the warm water and clean clothes, they eagerly availed themselves of it. During the first five days eighty-six persons bathed and washed; during the last five (the apparatus having been used nineteen days altogether) the number was 391—the total being 987.